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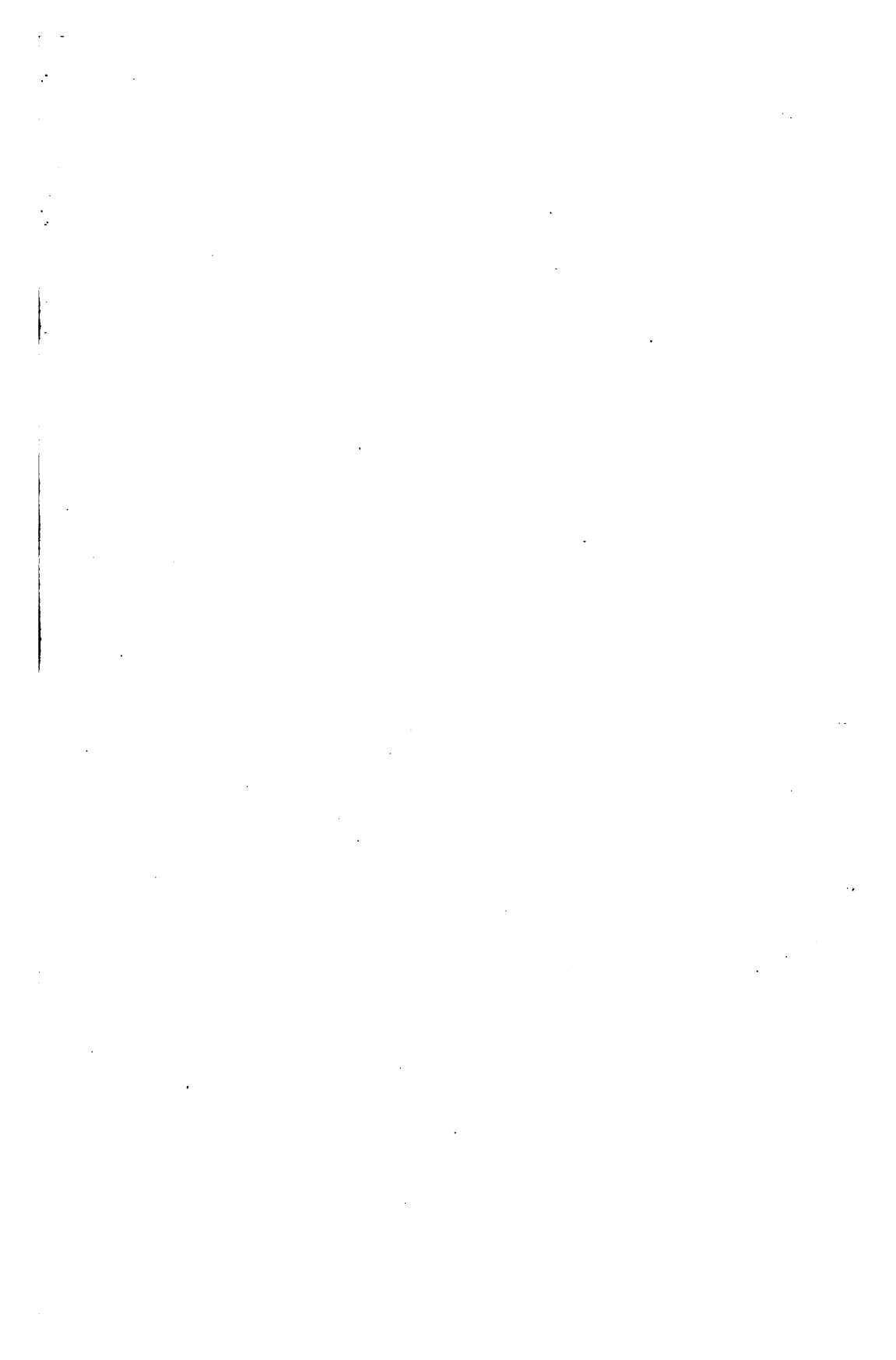


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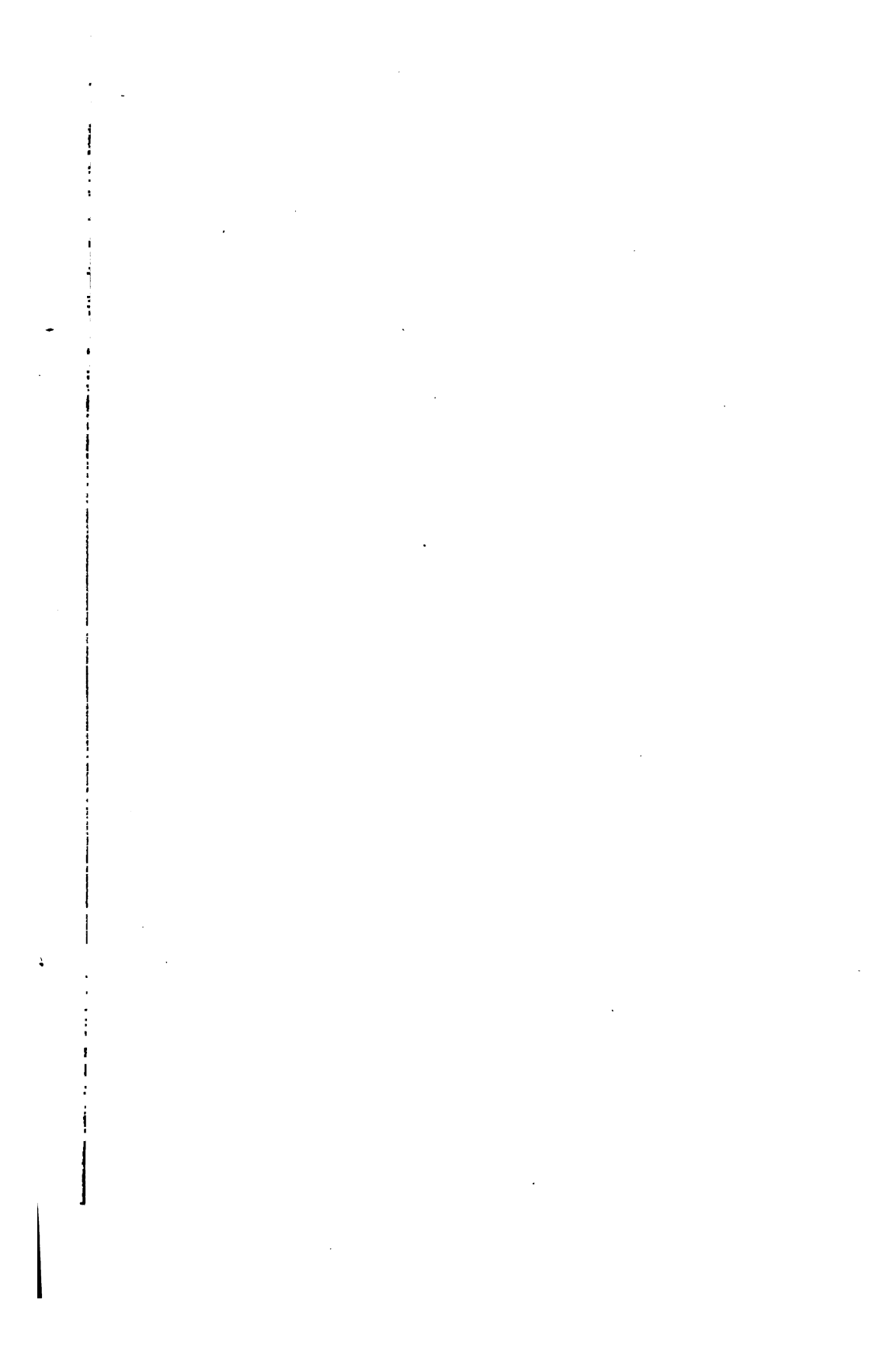
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**The Architectural History**  
**OF**  
**St. Germans Church.**









THE  
**Architectural History**  
OF  
**The Conventual and Parochial Church**  
OF  
**St. Germans, Cornwall.**

BY THE  
REV. F. C. HINGESTON-RANDOLPH, M.A.,  
OF EXETER COLLEGE, OXFORD,  
RECTOR OF BINGMORE, AND PREBENDARY OF EXETER.

WITH  
**An Introduction and Chronological Summary**  
BY THE  
RIGHT HONBLE. THE EARL OF ST. GERMANS.

WILLIAM POLLARD & Co., 39 & 40, NORTH STREET, EXETER;  
AND 165, QUEEN VICTORIA STREET, LONDON, E.C.  
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Treat fund

From Emily S. Germans.  
Sep 20<sup>th</sup> 1913.

## Introduction.

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Prebendary Hingeston-Randolph, to whose kindness I have had recourse on several occasions to clear up certain doubts and difficulties connected with the history of St. Germans Church and Priory, has been so good as to go very thoroughly into the matter, and this small Volume contains the result of his researches.

In the absence of documentary evidence it is impossible to say that, in every particular, the conclusions arrived at by Mr. Hingeston-Randolph are absolutely correct, but his high authority on Antiquarian and Archæological subjects, and the great care which he has given to this matter in particular, fully justify their being accepted in the main.

There is no need for me to add any remarks of my own to Mr. Hingeston-Randolph's Paper; but, with his permission, I have drawn up therefrom a short Summary for convenience of reference, shewing the dates assigned by him to the various parts of the building.

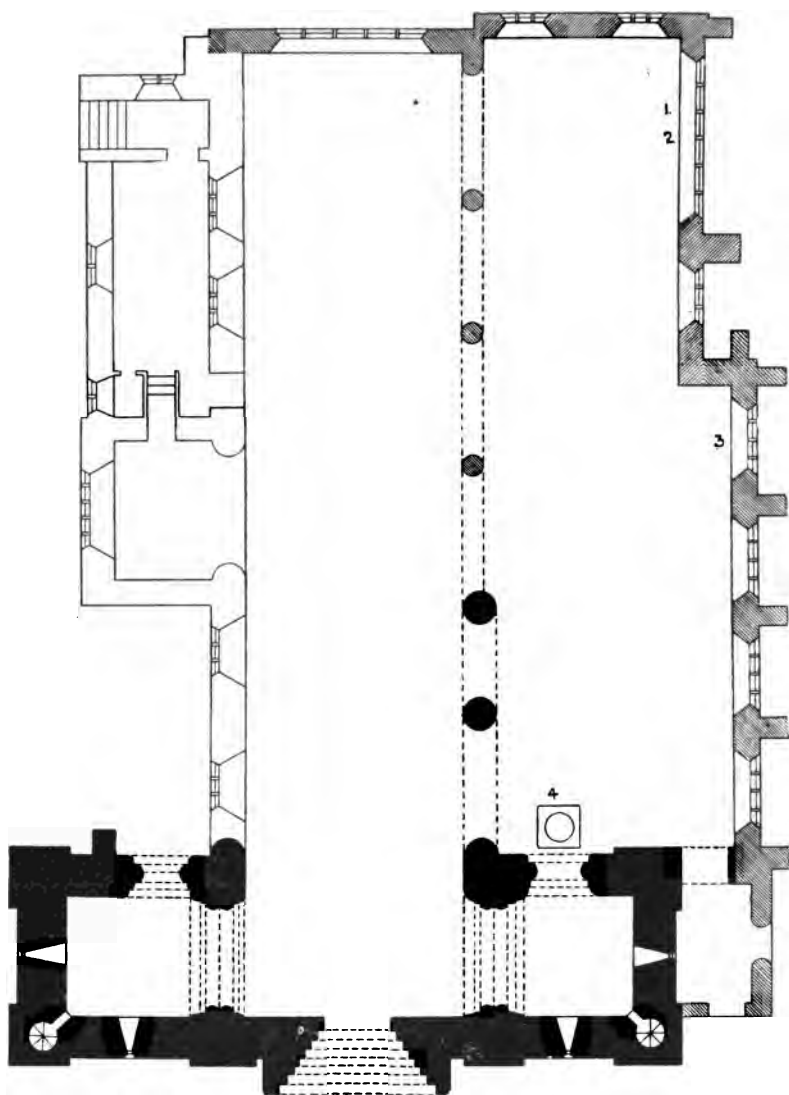
It only remains for me to record my very strong sense of the obligation I am under to Prebendary Hingeston-Randolph for his kindness in giving so much time and trouble to the solution of the many difficulties that have hitherto existed in regard to the history of the fine old Church, in which all connected with St. Germans take so much interest and pride.

ST. GERMANS.

PORT ELIOT,

*October 10th, 1902.*





0 10 20 30 40 50 FEET.

PLAN OF ST. GERMANS CHURCH IN ITS PRESENT STATE.

**NORMAN PORTIONS**  
**DECORATED**  
**PERPENDICULAR**  
**MODERN**



*References to Numbers.*

SEDILE	1
SHRINE	2
DOORWAY	3
FONT	4

## **The Conventual and Parochial Church of St. Germans, Cornwall.**

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**AN ATTEMPT TO SOLVE THE MANY DIFFICULTIES SUGGESTED  
BY EXAMINATION OF THE CHURCH IN ITS PRESENT STATE,  
MOST OF WHICH ARE DUE TO THE INDISCRIMINATING USE  
OF THE WORD "CHANCEL," AND TO A MISTAKEN VIEW OF  
THE RECORD OF THE DEDICATION BY BISHOP BRONESCOMBE  
IN THE THIRTEENTH CENTURY.**

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It is, of course, certain that there was a Church here in Anglo-Saxon times; a Collegiate Church, erected for the use of a Community of Secular Canons. Of this Church there are, now, no remains; at any rate nothing above ground. It is possible, no doubt, that, if the whole site could be carefully examined, traces of the early foundations might be discovered; but it is equally possible that the new Church was built very much on the old lines. The latter was not, as we can see to-day, on a large scale; but, although the buildings attached to the Saxon Church were, in all probability, small and even humble erections, we may take it for granted that neither expense nor skilled labour was stinted by the builders of the Church; which here, as elsewhere, was the principal building of the group, and quite overshadowed its lowly surroundings. The Parish was a large one, and there can be no doubt that provision was made, in this Saxon Church, for the accommodation of the Parishioners. What that provision was we can never know.

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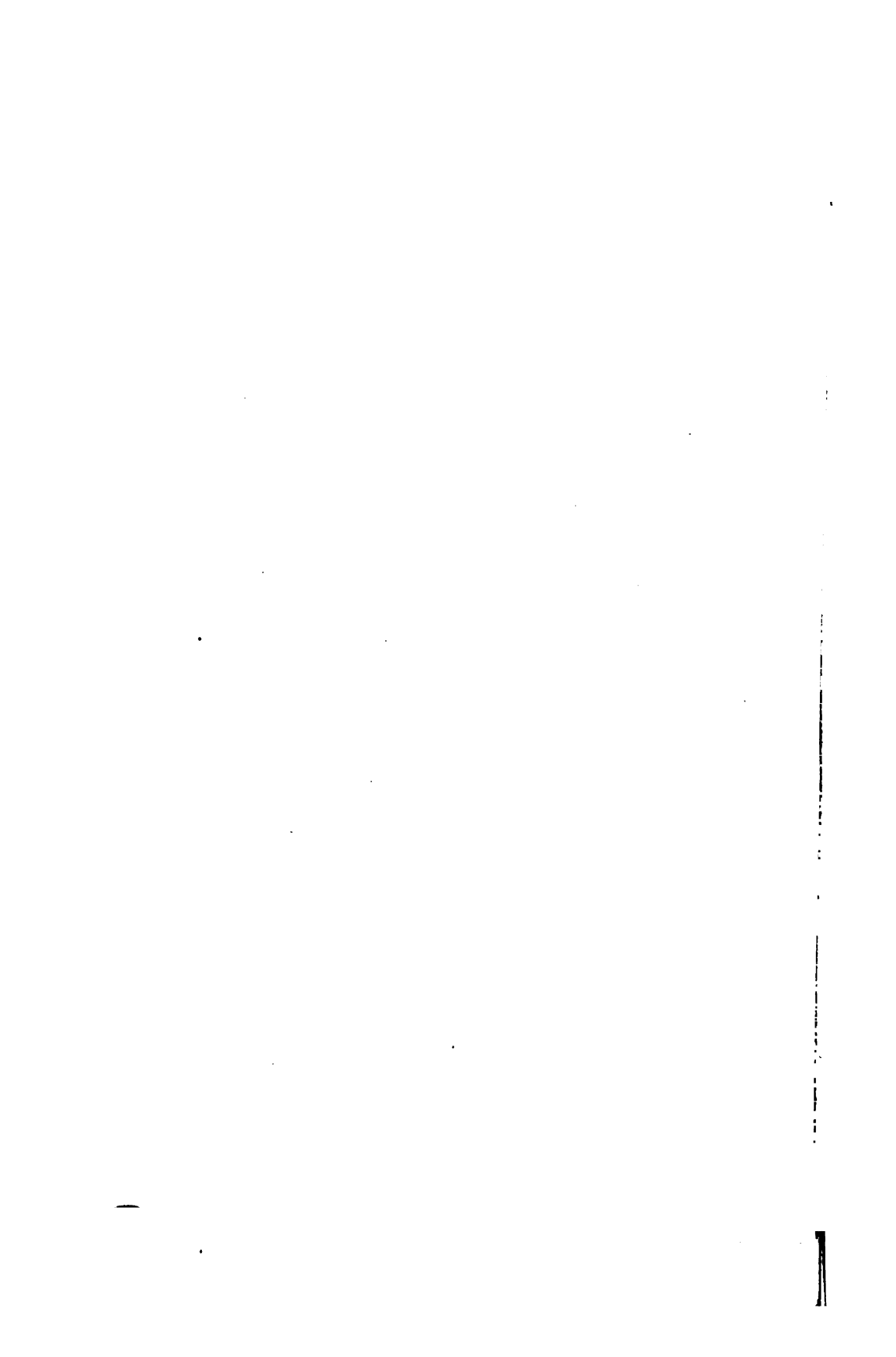
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It is certain, I think, that no change was made in the buildings generally, and, I should say, no change whatever in the Church, until, under wholly different circumstances, the Norman builders set to work. For the Secular Canons had fallen into discredit on account of their irregular mode of living, which is described in a Charter of the Bishop of Exeter (*temp.* Henry II.) as scarcely worthy of the Church of Christ, and but little removed from utter worldliness; and it is not at all likely that they spent much money on the improvement of any part of their House. The Bishop referred to, Bartholomæus Iscanus, at last intervened, and took drastic measures, converting the House into a Priory of Canons-Regular of the Order of St. Augustine.<sup>(1)</sup> His Episcopate extended from A.D. 1161 to A.D. 1184; and so, though his Charter is undated, we know the approximate date of this great change; which had not, apparently, taken effect, however, when the Bishop died on the 15th of December, 1184. But everything was ready; and it is recorded that Archbishop Baldwin, who was translated from Worcester to Canterbury on the very next day (the 16th of December), confirmed Bishop Bartholomew's Deed—"*factum approbavit.*" Now, Baldwin died, at the Siege of Acre, on the 27th of November, 1190; we know, therefore, within about six years, the exact date of the establishment of the Priory.

The Prior and his Canons were not long content with their old Saxon Church, which, in all probability, had been suffered to become dilapidated by their careless predecessors, with the exception, perhaps, as there is reason to believe, of the Choir, the portion of the Church which was essential for their daily use. And it would seem that they took in hand, almost immediately, the work of rebuilding the Church in the style then prevailing, commonly known to us as the Norman Style.







And here it is instructive to note the parallel work which had been in progress, for some time, in the Cathedral Church at Exeter. There the Saxon Cathedral,<sup>(2)</sup> which dated from before A.D. 1050 (the date of the commencement of the Episcopate of Leofric, the first Bishop of Exeter) had been taken down, by Bishop William Warelwast, as early as A.D. 1107. He began rebuilding, A.D. 1112, and built the two great Towers, which are still standing, the Choir, and the eastern part of the Nave. The work was continued by his successor, Bishop Chichester (who died in 1155), in the pure Norman Style, and then was suspended for a time. It was resumed by Bishop John, the Chanter, between A.D. 1186 and A.D. 1191, in which year he died, and was completed by Bishop Henry Marshall (who lengthened the Choir and built a Lady-Chapel) shortly before his death, which occurred in A.D. 1206. These resumed works were in what is called the Transition-Norman Style, which was marked by the gradual introduction of the Pointed Arch.

A comparison of these Exeter dates with the dates given above in connection with the Foundation of the Priory throws much light on all questions as to the date of the rebuilt Nave of St. Germans. The West front, between the Towers, with its magnificent doorway, is of pure Norman work, and I have no doubt that it was commenced before A.D. 1185; the Towers, one of which was left for a time unfinished, are of Transition-Norman work, and may be safely referred to *circa* A.D. 1200. In both cases the dates may have been a little later, as it is a well known fact that changes in architectural style travelled slowly into the extremities of the land; but I should say, in this case, very little later, as there was so close a connection between St. Germans and Exeter. The work appears to have been carried on

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continuously, with few, if any, interruptions, till the Nave was completed ; and then the builders paused for a while, as they might well be expected to do ; for so great and costly an undertaking must have been a heavy burden on their resources. The Church has seen sad vicissitudes in the course of centuries, and only the extreme western portion,—the Towers in part, the gabled wall between them with its grand Portal, and a portion of the South Arcade,—remains to us as they left it.

We are able, however, to ascertain, with certainty, the exact plan and appearance of the completed Nave, by the help of old engravings and contemporaneous descriptions by writers who examined it before the comparatively recent demolition of the whole of the north side. Of these descriptions the fullest and best is that given by Britton and Brayley in their "Beauties of England." They tell us that they found "the north aisle divided from the Nave by five short, thick, round columns, each connected with a half-pillar opposite to it, in the north wall, by a low surbased arch. All the capitals of the columns are square, and curiously ornamented with Saxon [of course, they should have written *Norman*] sculpture. . . . Above these range six plain arches." As the columns were five in number and there were six arches, there were, of course, two responds, or half-columns, one at either end. All this was swept away about a century ago, when the Arcade, which was much out of the perpendicular, was taken down and the present north wall of the Nave erected in its place. The North Aisle, which had also become dangerously dilapidated, was removed at the same time. Portions of the columns and other old materials were re-used in the construction of the new wall, but no attempt was made to reproduce any of the antient features. There can be no doubt whatever that the South Aisle corresponded with the North Aisle<sup>(3)</sup> in all

respects, and that both aisles, originally, extended the whole length of the Norman building; the six arches on either side representing six complete bays extending across the Church from north to south. Subsequent alterations obscured this arrangement on the north side, and the South Aisle was wholly removed, and rebuilt on a much larger scale, in the 14th and 15th Centuries.

It would appear, then, at first sight, that the Norman builders erected a Nave of six bays, leaving the Saxon Choir, which was still standing, untouched. But this was not exactly the case. Their Nave was of five bays; and the sixth, or easternmost, bay was the first bay of the Choir, which would have to be rebuilt, later on, when funds were forthcoming. With this in view, they, probably, took down the western part of the Saxon Choir, and rebuilt it as in continuation of their new Nave; or, rather, because in a Conventual Church the Choir is of greater importance than the Nave, they separated one bay of the latter for the improvement of the former.<sup>(4)</sup> It must be remembered that they could know nothing of the coming changes in architectural style, and that, although *we* can see that the later part of their work was transitional, they were quite unconscious of what the ultimate results of their "transition" would be. Of necessity, therefore, they contemplated the rebuilding of the Choir, when it could be done, in the style of their rebuilt Nave—the only style of which they knew anything. It is certain that there were no Transepts, no central Tower, and no Choir-arch<sup>(5)</sup>: they intended the ridge of the whole roof to run through, without break, from the extreme west gable to the east end of their as yet unbuilt Choir, as was the case in the Norman Mother-Church of Exeter; and we know that there the rebuilders, in a later age, retained this traditional feature, which is justly regarded as the most striking feature of that beautiful

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Cathedral-Church. The Norman builders, therefore, at St. Germans would not suppose, for a moment, that they were preparing any difficulty for their successors when they started the new Choir on these lines.

The Choir, then, began at the first pier (from the East) of the new Norman building; and here stood a close screen separating it entirely from the Nave, with parclose-screens, defining its limits, under the two arches of the main Arcades so separated and enclosed. At that early period the screen would, probably, be only high enough to conceal the Choir and those who conducted the Services therein from all persons who might happen to be in the Nave; and in that case there would be no Rood-Loft, and, consequently, no staircase to give access to such a Loft. If no change had been made in the Choir-screen at a later date, there would have been nothing to shew that the Choir began at this point. But in the 15th Century, when lofty screens of oak, supporting Rood-Lofts, became universal, even in small and humble country-churches, such a screen was erected at St. Germans, and, of course, it was necessary that a staircase giving access to the Loft should be provided. To effect this was a matter of some difficulty, which, however, was ingeniously, although perhaps somewhat clumsily, overcome. Whitaker, whose Book was published in 1804, gives an interesting description of the "spiral staircase"; and, although his laboured Treatise abounds in mistakes and groundless and even absurd speculations, he saw that the Choir, which he erroneously calls the "Chancel," began here. "Within a little to the west of the present Altar," he tells us, "where the screen between the Nave and the 'Chancel' must once have ranged across the Church . . . is a low opening for a doorway . . . giving admission up a spiral staircase on the other side. This is comprised within a rounded, yet angular, projection of

stone in the north aisle, and still mounts up within it as high as the top of a thick ledging in the wall on the southern side, and has its head-stone of an entrance into a gallery<sup>(6)</sup> over there, about five feet above the ledging. The wall, indeed, is so thick as to cover in part the very capital of the pillar immediately on the west, and therefore appears to have been formed posterior to the plan drawn for the building" (as, of course, was the case),—not very clearly or scientifically worded, but there is no difficulty in understanding his meaning. He wrote this account in 1793, after carefully examining the staircase in company with Lord Eliot. It is interesting to know that a small fragment of this 15th Century screen still exists, though not *in situ*. Mr. Henry Furneaux tells us that "in the ruins of the Chancel (*sic*) was found a carved piece of oak, apparently belonging to one of the upright shafts of a Perpendicular screen, and now forming the bracket of the alms-chest near the font."

Having touched on every point of any importance in connection with the first (or Norman) instalment of the rebuilding, it remains for me to give a brief description of that portion of the Church, as it stood at the close of the 12th Century, by way of *résumé*.

The Nave, then, consisted of six bays (including the bay between the two engaged Towers), with a clerestory throughout. One bay of the projected new Choir was built. Two lean-to Aisles, north and south, extended from the Towers to the east end of this block of building, consisting of six bays, or seven if we include the Towers, which were connected by arches with both Aisles. The notion that the roof was groined in stone, as some have contended, is quite erroneous; for no provision was made for resisting the thrust of such a roof: the roof was of oak, throughout; and provision for sustaining the footing of its timbers exists on the inner face of both Towers,

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where (if anywhere) the roof might have been groined, as the Towers would have provided ample abutment on either side.

In the western bay of the North Aisle, a little to the east of the North Tower, was a doorway, which was in a mutilated condition when Whitaker saw it before the removal of the Aisle in 1803. It was of Norman construction, part of the original building and not a later insertion ; and at the other end of this Aisle, in the easternmost (or Choir) bay thereof, was a similar doorway. There can be no doubt that these doorways gave access to the Cloister, which extended from the Church, on the south side of the Quadrangle, to the main buildings of the Priory (which formed the north side), and completed the Enclosure, which was, of course, a necessary feature in a Religious House. These eastern and western sections may have been cloisters merely, or they may have been erected in front of certain offices or other buildings. They were connected with one another, on the north side, by a cloister running along the main range of the Conventual buildings. Browne Willis tells us that at the beginning of the 18th Century (when he wrote), these buildings were in a state of transition between the medieval Convent and the modern Mansion ; and he adds that there was then a great hall extending along the front towards the Church. Subsequently, as the work of modernizing proceeded, this "great hall," which was, of course, the Refectory and so conspicuous a feature when Browne Willis saw it in 1715, was completely transformed, and so disguised in the process that its very memory perished. The work of transformation, however, was effected so recklessly, without any regard to the original construction, that the Refectory was, so to speak, bound to resent the treatment which it received at the hands of incompetent workmen, sooner or later ; and, a short time ago, its



resentment was alarmingly manifested, sinkages and cracks appearing in all directions, and threatening speedy collapse and ruin. Lord St. Germans was, of course, compelled to deal with such a serious state of things without loss of time, as soon as it was realized that delay was dangerous; and the result was that a good deal of the antient work, long concealed entirely by the modernizer's plaster, was uncovered,—enough, in fact, to shew quite clearly what the Refectory was like before it was meddled with. I was fortunate enough to have an opportunity of inspecting what was being done at this stage, and I can testify to the great interest of the discoveries that were made. The splays of some of the windows still remained, though the mullions and tracery had been destroyed when the openings were built up; and a considerable portion of the oak trussed-rafter roof, though sadly knocked about, was still *in situ*, and enough of it remained to shew that the Refectory was built at the end of the 13th Century, or the beginning of the 14th. It may seem that I am wandering somewhat from my subject, which is concerned with the Church, not with the other Conventual buildings; but it seemed necessary to say something about the Cloisters, connected, as they were, with the Church by the two Norman doorways to which I have referred above, and these discoveries threw much light on the section on the north side of the Cloister-garth. The Refectory floor was not on the ground level; there was an under-croft, which, we cannot doubt, was the cellar of the Monks, an important feature in all Religious Houses, and presided over by one of the Brothers, who was known as the “*celerarius*.” When the plaster on the south wall of this cellar had been stripped off, the windows were discovered—a row of very narrow lancets, having all the appearance of not being intended to be external windows; they open, now, into

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a passage, included in the modern re-arrangement of this part of the House, and I have no doubt that they opened, originally, into the northern Cloister, for any building standing to the south of them must have been low, as a cloister would be, or it would have blocked the south windows of the Refectory immediately above. We may safely assume, I am satisfied, that of old this section of the Cloisters stood immediately in front of them, and that it was, probably, of about the same date. I may add that the Cloisters are mentioned incidentally in Bishop Stafford's Register. That Bishop visited the House, officially, on the 3rd of September, 1400; and, finding that four of the Canons had been guilty of scandalous and immoral conduct, he inflicted condign punishment on all of them, by way of penance, commanding, *inter alia*, that the worst of the offenders should be strictly confined for a year to the Choir and the Cloister. A portion of the latter was in course of rebuilding at the time.

The narrow Norman Aisle on the south side of the Church, with its lean-to roof under the clerestory of the Nave, was taken down, by two instalments, in the 14th and 15th Centuries, to make way for the present wide Aisle—of which I shall give an account later on. This Aisle looked towards the dwellings of the parishioners, who enjoyed a limited use of the Conventual Church, for their own separate Services.<sup>(7)</sup> There was a doorway in its western bay, corresponding with the doorway in the North Aisle opening into the Cloisters. This doorway was taken down in the 15th Century, and re-erected, not very carefully, at the west end of the new Aisle; and, many years afterwards, a porch was built to shelter it. There can be no question that it was, originally, in the south wall of the old narrow Aisle, for the west wall thereof was entirely covered by the South Tower: it





was intended for the accommodation and access of the parishioners. Leland, whose "Itinerary" was written in 1538—1545, saw the whole Church in its completeness, and refers to it as "a Priori of black Canons and a paroche Church<sup>(8)</sup> yn the body of the same." The "body" of the Church was the Nave, and included the Aisles. It must not be supposed that this arrangement involved a partition of the Norman Nave, or any other obstruction to its full and free use by the Conventual Body. Separate and much more ample provision was made for the parishioners later on, as we shall see by and by. But here, as elsewhere, and until the 14th and 15th Centuries, when the change referred to was made, there was a "Parochial Altar," which certainly stood against the east wall of the South Aisle. The areas of our Churches were not filled with pews then; there were, probably, a few rough and moveable benches, and stone seats, for occasional resting-places, were often constructed along the side walls. The people worshipped before their own Altar, arranging themselves in the limited space assigned to them as conveniently as they could. The High Altar in the Choir was not their Altar, neither were the Choir-Services their Services.<sup>(9)</sup> And there was no sort of *imperium in imperio*: the Prior and Canons appointed one of the priests serving within the Priory to act as the *Capellanus* or *Presbiter Parochialis*, who was not "Perpetual," but removable at pleasure. He had cure of souls throughout the Parish, and was, in effect, the "Curate"—not, of course, in the loose sense in which that word is used now. After the Dissolution this "Minister" became an Incumbent—the "Perpetual" Curate of the Parish, licensed by the Bishop; not instituted. And this system continued at St. Germans, and elsewhere under like circumstances, till, in our own day, the Perpetual Curates became titular "Vicars" under the

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provisions of an Act of Parliament. The Bishop, as we have seen, "visited" officially; but, in many cases his interference was regarded with jealousy, and the exercise of his jurisdiction impeded in every possible way. St. Germans was a very large Parish, but it could scarcely be regarded as having a Parish-Church of its own; what it had it held, as it were, by sufferance: it had its rights, indeed, and the Bishop guarded them as well as he could; but the Priory overshadowed all, always, till itself passed away for ever. It often happened that Religious Houses, having Churches at a distance appropriated to them, endeavoured to serve such Churches "on the cheap" by providing a priest, themselves being the Rectors; but in such cases the Bishops nearly always intervened effectually, insisting on the appointment of a Vicar with a competent stipend from the fruits of the Benefice, and on submission to the Bishop's Ordinance as to this, and in all other respects; the result being the establishment in all such Parishes of the Vicarages which remain, as distinct Benefices, to this day.<sup>(10)</sup> Such, then, was the "parochial Church" in the body of the Conventual Church of St. Germans. It may be interesting if I mention, in this connection, the fact that the Bishops of the Diocese themselves resided occasionally in their House of Cotyngbeke, which was close to the Priory.

As I have shewn above, the Norman builders finished their work in about the year 1200, and then paused; it had, of course, become necessary to accumulate funds. Nothing was done for about fifty years; and by that time, the days of transition being over, the "First-Pointed" Style, commonly known as the "Early English," was fully established. And, now, comes in the date which has puzzled all investigators hitherto, the date of the Dedication by Bishop Bronescombe, as recorded in his Register,—*"Anno eodem [1261], v Kalendas Septembris*

[28 August], *dedicavit Dominus Episcopus Conventualem Ecclesiam Sancti Germani.*" Referring to this date, Mr. Henry Furneaux says that it "is perplexing, as it seems too late for the Norman building [as, indeed, it was, by more than half a Century], and yet too early for any subsequent additions to it." This last remark is based upon the pure assumption that the Choir was re-built in the 14th Century, at the same time as the eastern portion of the South Aisle of the Nave. There is, however, no reason to believe, but quite the contrary, that the re-built Norman Nave was separately "dedicated" at all. In these days few people seem to understand the force and meaning of the word "Dedication." A system is in vogue of calling in Bishops, Archdeacons, or Deans-Rural to "dedicate" all manner of little odds and ends, such as a new stained-glass window, or a lectern, or new Chancel "stalls," and the like. And from time to time, of late years, I have been amused, as well as grieved, by an absurd demand on the part of some Burial-Board that the Bishop of the Diocese should consent to "dedicate" a new cemetery, as the members had a strong objection to its being "*consecrated*"; thus displaying their profound ignorance of the meaning of both words! On this point the headings of the antient Services of this character, as given in Bishop Lacy's Pontifical, are instructive,—"*Dedicacio Ecclesiarum*"; "*Consecracio Altaris*"; "*Dedicacio Cimiterii*"; "*Benediccion Calicis*"; "*Benediccion Patene*"; "*Benediccion omnium Vestimentorum Ecclesie.*" And as with the words, so, also, with the Episcopal Acts which they represented: all things were done according to due order in those days. I cannot, of course, enter here on a full discussion of so wide a subject as this; but I have said enough to shew that it is not wise to use technical terms loosely, as, assuredly, they were never used in the olden times.

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When, then, we find it recorded that a Church, the greater part of which, erected at different periods, had been standing and in use for many years, was dedicated in 1261, we are bound to understand that some considerable addition to the Fabrick had been recently made, some great change which rendered Dedication necessary. Bishop Marshall did not dedicate the re-built Nave of his Cathedral on its completion in 1200, for that re-building did not touch the integrity of the Church; the Saxon Choir and its High Altar still remaining unchanged. Bishop Stapeldon made provision for the erection of a new High Altar (a work of great magnificence, for it was covered with plates of embossed silver and was called "the silver Altar"), but he was murdered before he had been able to dedicate it. It was dedicated by one of his successors, Bishop John de Grandisson, on the 18th of December, 1328. But when that great Bishop had taken down and rebuilt the Norman Nave, completing Bishop Quivil's work, he did not consecrate his new Nave, for he knew better. The Choir and the High Altar had been duly dedicated already; the latter, as we have seen, by himself; and, being a distinguished Canonist, he was well acquainted with the Canonical maxim—"sacrum ad se trahit non sacrum." And so, of course, was Bishop Bronescombe; and it is absurd to suppose that in 1261 the latter dedicated anything that did not, separately, need Dedication.<sup>(11)</sup> "The octagonal part of the northern tower," says Mr. Furneaux, "with its sharp lancet windows, would not have been built much before this date." But the Bishop did not come down to "dedicate" the newly added upper stage of a Tower! That small improvement was effected contemporaneously with a great work of rebuilding, the rebuilding of the Choir; and it was the new Choir which Bishop Bronescombe dedicated. We see, now, no part of this "Early English"



work, except the superadded stage of the Northern Tower, simply because the main part of that work was destroyed centuries ago, and nothing remains to shew in what style it was built, or what it was like.

More need scarcely be said on this part of my subject ; but I am able to adduce the incidental evidence of a parallel case, which is of real interest and value, and must not be passed over. Near the mouth of St. Mawes Creek, on a little inlet of its own, stands a House now known as "Place" : it occupies the site (and retains some small portions) of a Religious House, a "Cell" dependent on the great Priory of Plympton, in Devon.<sup>(12)</sup> At the back of this building, on the south side, and joined to it still as of old, is the Church of St. Anthony-in-Roseland, a Parish of some 1,100 acres. Here, as at St. Germans, the Monks and the parishioners shared the Church between them, and a most interesting little Sanctuary it is. It is cruciform, consisting of a Nave, Transepts with central Tower, and a Chancel. Except for a comparatively recent and not very satisfactory restoration, it has come down to us just as it stood in the middle of the 13th Century, when it was completed. Here, too, as at St. Germans, the Nave is Norman ; on a small scale, of course, and without Aisles ; but the south doorway, which was designed for the separate use of the parishioners, is a very fine example of the work of the period. The rest of the building (and I need not hesitate to repeat—"as at St. Germans," referring to the Choir which has perished), is a beautiful example of "Early English" work. So far, the "evidence" is not complete: the Nave in both Churches, indeed, is Norman ; but we cannot, apart from direct evidence, assume that the Choir of St. Germans was "Early English" simply because the corresponding portion of the Church of St. Anthony is undoubtedly of 13th Century date. Such evidence, however, is forth-

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coming, and it makes my proofs complete. The same Bishop Bronescombe who dedicated the one dedicated the other also, and almost at the same time,—St. Anthony less than two years before St. Germans. In neither case did he dedicate the Norman Nave, for the reasons set forth above; in *both* cases—who can doubt?—he dedicated the new 13th Century work, which at St. Anthony, as we can see with our own eyes to-day, was the “Early English” Chancel, and at St. Germans, not merely the completed Northern Tower which the builders of that time included in their work, but also the long since vanished Choir—the only part of that Church as to the date of which there has been, or could, be any manner of doubt. Let my extract from folio 21 of Bishop Bronescombe’s Register be compared with the following extract from folio 7,—“Die Veneris sequente [viz. Friday, 3 Oct., 1259], dedicavit Dominus Episcopus Ecclesiam Sancti Antonii in Roslande.”

Little remains to be said concerning the destroyed Choir; but that little is by no means devoid of interest. Sometime after the Dissolution it was swept away, with the exception of “some ragged remains of a wall on each side” of the central portion, of which Whitaker tells us (writing in 1804), that it “kept up its walls so lofty and so sound, within these few years, as to carry a roof of slate and be used for a brew-house”: it was all, he adds, “wildly overgrown with ivy,” a fact which seems to have deterred him from examining it; at any rate he gives us no sort of description of its architectural character, and no drawing representing it is known to be extant. He measured the foundations, however, and found that the Choir was of the same width as the Nave (about 25 feet), and extended eastward 55 feet,—Grose says, for “about 50 feet from the present east window.” Here was found “a tessellated pavement . . . about 10 feet

square" (on which, of course, the High Altar stood), and "nearly 10 feet east of it was the foundation of a wall, which, from its thickness and materials, seems to have been the original extent of the building." There can be no difficulty in understanding this arrangement: the Altar stood on the pavement, against a wall (or reredos) which extended across the Choir; the space beyond which was, probably, used as an ambulatory.

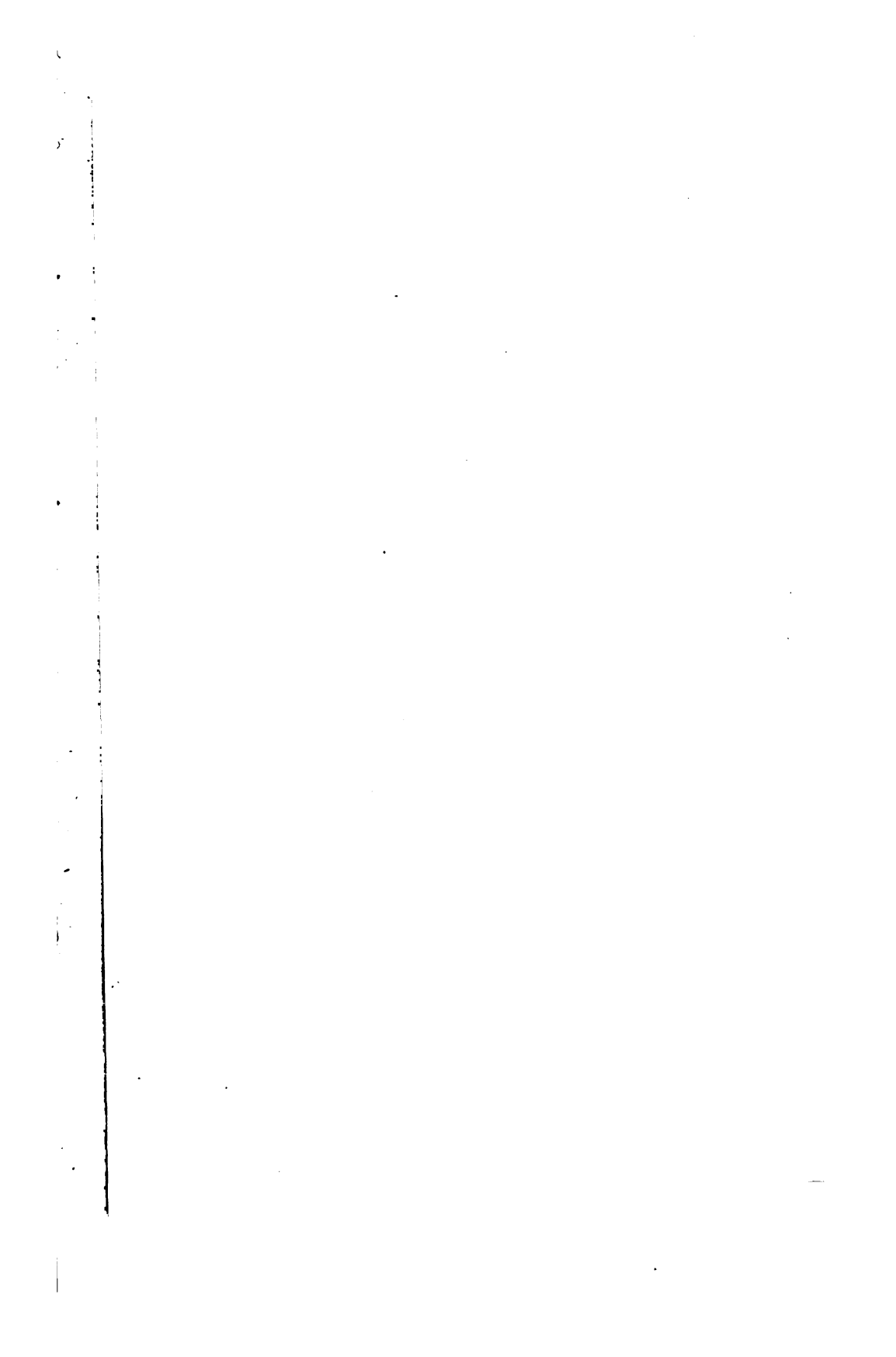
After the Surrender of the Priory, in 1539, the Choir, of course, fell into disuse, as there were no Canons to occupy it. Nothing was left of it a few years afterwards but the shapeless ruins of the small portion in the middle which, as we have seen, was converted into a brew-house, and the Norman western bay referred to above, which extended westward, in the Nave, as far as the Choir-screen, and still remains, though so mutilated as to be almost past recognition. In all probability the Champernownes, to whom the Priory had been granted by Henry VIII, were responsible for the brew-house adaptation, and utilized the rest of the walls as a quarry when they converted the Priory buildings into a residence for themselves.

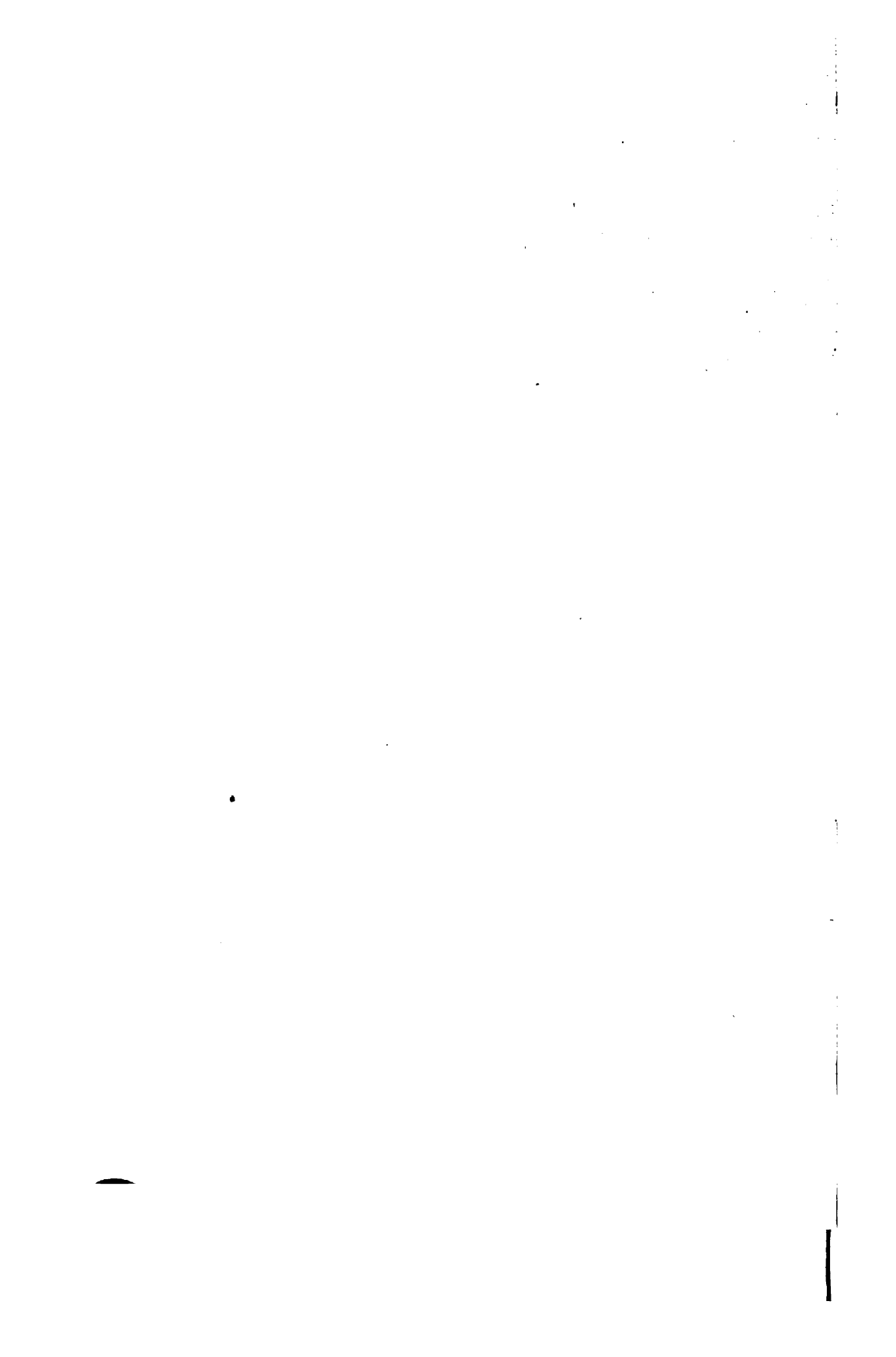
The parishioners, who originally had their Parochial Altar in the South Aisle of the Nave, and such accommodation west of it as had been assigned to them "in the body of the Church," were thenceforth the sole occupants; the whole Nave was, now, theirs', and it became necessary to arrange a Chancel for them at the eastern extremity. It is possible that the Choir-screen remained for a time, and that the Norman bay of the old Choir, which had been left standing, was used as a Chancel at first; but, as it would be too small for such a purpose and there was plenty of room to spare in the Nave, there can be no doubt that the screen was speedily taken down, and one or two of the bays west of it were included.

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The demolition of the Choir would, of course, leave this newly arranged Chancel without any east wall, and it became necessary to build one forthwith; and an East window had to be provided. Happily, the builders were content to do what was, after all, the obvious thing, and they transferred the window then at the east end of the Church to the position in which we see it to-day. Their work was not scientifically carried out, for when, recently, the window was taken down and restored by Mr. Sedding, of Plymouth, the Architect employed on the work, it was found that there was no relieving arch, the masonry of the gable resting on the dressed stonework of the window itself. As Mr. Henry Furneaux writes,—“This window has been justly admired for its size and beauty. It is about 35 feet high by about 20 feet broad, divided into five lights, also having a transome; the tracery is Perpendicular, but has a beautiful crown in the centre, approaching to the Decorated Style.” He might almost have called it late Transitional Decorated. It has been supposed by some that this comparatively late window proves that the Choir could not have been erected (as I have shewn that it must have been) before 1261, but long after that date; but it proves nothing of the sort. It was not an unusual thing for the builders of a later age to remove earlier work and substitute new work according to the prevailing taste; and here I can refer, once more, to Exeter Cathedral for a strictly parallel case: its splendid Choir retains still all its original and most beautiful windows of Decorated work with a single exception; and there, as at St. Germans, the exception is the East window, which was taken down by Bishop Brantyngham, between 1370 and 1394, to make way for the present fine, but incongruous, window of Perpendicular character. We lament the change; but, doubtless, he considered it a great improvement. It has, also, been





supposed by some writers, including Mr. Henry Furneaux, that "some parts" of the Choir "must have been 'Decorated,' as the upper window of the east end of the South Aisle was taken from it." But I shall find, presently, quite another place for the little window referred to, which could scarcely have been even an insertion in a side wall of the lofty Early-English Choir, being wholly devoid of the size and dignity required for such a position. Moreover, Whitaker tells us that the said window was constructed, as we see it now, a little before his own time, by Lord Eliot, "from some remains found in the ruins of the Chancel,"—he meant, of course, "the Choir,"—where doubtless they had been thrown when the window was removed from its proper position elsewhere in the Church—a convenient place for putting such "remains" out of the way. It ought to be noted here that, when Carew, whose "Survey" was written in 1602, refers to the fall of part of the Church in 1592, and mentions "the Chauncel," he is using strictly accurate language. He did not mean the abandoned and ruined Choir, but the then recently arranged "Chancel"—the only actual Chancel that ever existed in connection with the once Conventual Church.

But I must not allow the necessity for investigating the history of the Choir to lead me into a digression from my main purpose, which is to trace the gradual growth of the Church, continuously, from its first foundation. I return, therefore, to 1261, the year in which Bishop Bronescombe dedicated the new Choir, on its completion, and the Norman Nave.

At this point, the Church being finished for all necessary purposes, the Canons appear to have turned their attention to the buildings for their own use and habitation on the north side of the Cloister-garth. At any rate, we do not find them at work again in the Church

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for the best part of a century. And when that work was resumed, it was to substitute for the eastern part of the Norman South Aisle a most beautiful Chapel, corresponding in length with the three eastern bays of the Norman work. The Aisle was only 10 feet wide; the Chapel is a little over 22 feet in width,—internal measurements: its length is, *now*, about 37 feet. I say “*now*,” because it is evident that when, in the 15th Century, a second extension, reaching to the west end of the Church, was made, the builders took down about 9 feet of the Chapel, for the benefit of their own design. I do not think that this change has been noticed hitherto; but there can be no question as to the fact; and it involves a point of much importance, as I shall shew later on. A few words of explanation are necessary. Of course, when this wide Chapel was built it included, of necessity, a new western wall, which is not represented by anything existing *now*, having been wholly cleared away subsequently; but it could not be dispensed with *then*. There was nothing west of it, till the western extension was carried out, except the residue of the narrow Norman Aisle; so that for about 12 feet the new Chapel was “in the open.” Moreover, the old narrow Aisle had been cut through at this point and had to be closed at its then eastern end. So the said western wall must have been carried from the third pier (from the west) of the Norman Arcade to what was, then, the south-western angle of the Chapel; and, doubtless, a narrow arch was constructed in it, to afford communication with what was left of the old Aisle. A glance at the ground plan (taken from Mr. Henry Furneaux’s Pamphlet) will suffice to shew that I am right; for, if the west wall of the Chapel had started from the present point of junction in the south wall, it would have ended, not against one of the Norman piers of the South Arcade, but nearly in



the middle of one of the arches, with the result that half the arch would be in the Chapel and half in the narrow Aisle—an altogether inconceivable arrangement. And, further, a second glance at the plan will shew how the 15th Century builders crept up, as it were, along the south wall of the Chapel, and effected the encroachment they desired. Having accomplished this, they swept away the west wall of the Chapel altogether, and threw the two "Aisles" into one, as we see them now.

Why was this remarkable Chapel built? Mr. Henry Furneaux conjectures that it may have been the Lady-Chapel,<sup>(13)</sup> which is not at all likely, or the Chapel of the Patron-Saint, which is far more probable. It became, eventually, the Chancel of the medieval Parish-Church. There can be no doubt that the Prior and Canons regarded their Patron-Saint with the greatest reverence, and were anxious to secure for their Church some portion of his Relicks, as we gather from an interesting Document preserved in Bishop Grandisson's Register (Vol. I, folio 211b). It appears that Sir Nicholas Tamorze, Knight, intervened on behalf of the Convent, and succeeded in obtaining for them the desired boon from the Abbat and Convent of St. Germain of Auxerre. Their deed of Grant is dated 27 March, 1358, and sets forth that, assenting to the devout supplication of the said Knight, and having regard to his devotion, and to the praise of GOD and of the most Blessed Saint, their Patron, they had given to the said Sir Nicholas a portion of the Relicks of the Saint's sacred body; to wit, the small bone of an arm and part of the shroud in which his body, full of glory, rested, and was resting still. The said Knight, they tell us, had promised them that he would take care that these Relicks should be treated reverently and honourably. And worthily he fulfilled his trust; enclosing the Relicks in a casket of silver-gilt,

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which he had provided at his own cost, and conveying them, with the Bishop's co-operation, to their future resting-place, where he had made provision for their safe keeping for ever. On the 20th of May, 1361, Bishop Grandisson granted an Indulgence of forty days to all who being truly penitent should make pilgrimage to the Shrine, or visit it, at any time, for the sake of devotion, especially on the 31st of July, the Anniversary of the Saint's death, and the 1st of October, the Anniversary of his Translation. It need not be said that due preparation had to be made in the Conventual Church for such an event as this,—preparation which must have been taken in hand before the Grant was made in 1358, and probably earlier by several years; for negotiations of this sort were seldom, if ever, hurried, and were often protracted. And, as the style of the architecture of the Chapel is that which prevailed in the first half of the 14th Century, we are justified in saying that the dates fit exactly. It must have been a building of remarkable beauty originally; and, although it has been roughly used in the course of centuries, it is still beautiful. It is no part of my present purpose to describe minutely the architectural details of the work; but I cannot refrain from saying that they shew, throughout, the hand of an architect of no mean merit, and are evidence that the Prior and Convent thought nothing too good, and grudged no expense, for the object which I believe they had in view. I have no doubt whatever that the roof of the Chapel was a flat roof of oak, surrounded on the three outer sides by stone parapets. The construction of its east wall shews clearly that this was the case. There is no central (or Altar) window, but twin-windows, side by side, and alike in every respect except that the geometrical tracery in the heads is varied. Between these windows, linking them together, is a lofty niche of

exquisite workmanship, the recess being groined; and below this niche, projecting boldly from the wall, and embraced by the carved string-course which runs across the wall immediately under the windows, is a semi-hexagonal bracket, or "pedestal," as Mr. James Furneaux calls it in his interesting Paper on the Priory Church, published in 1848. It is a curious and unusual feature; what was its purpose? May I not venture to say that it was used for the exposition of the Relicks of the Saint, whose statue occupied the niche above?<sup>(14)</sup> It is true that the Chapel is now covered by what is commonly called a "compass-roof," and that there are, now, three windows in the east wall, the third window occupying the gable. But there is evidence to shew that all this—the gable, the window, and the high roof—formed no part of the original construction, but were all of comparatively modern date. We learn from Whitaker, who, as I have said, wrote in 1804, that the window was set in the gable, a little before that year, by Lord Eliot, who made it up out of fragments found in the ruins; and that it took the place of a window "merely modern in its fashion, a transome-window in a wooden frame, denominated, therefore, the Presbyterian window by some."<sup>(15)</sup> On the south side of the Chapel only one of the original windows remains, the window to the east of it having been removed to make way for a huge and rudely constructed window of six lights, apparently of 17th Century work. Mr. Henry Furneaux noticed that the window now in the gable contains, in the portion of it which is original, "two trefoil compartments resembling in pattern the wheel of the [remaining] south side window"; which fact shews plainly enough that it once occupied the place of this late insertion, and was thrown on one side amongst the ruins of the Choir, where Lord Eliot found it. I have no doubt that the gable was built

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and the "transome-window," "the Presbyterian window" aforesaid, set in it, and the roof and the south wall raised, at the same period.<sup>(16)</sup>

On the completion of this Chapel, all work on the Church itself was suspended for nearly a century, when the last addition of importance was made. In the interval the re-building of the Cloister was continued, and probably completed; a special Fabrick-fund being devoted to that purpose. A few years later, all that had been left standing of the Norman South Aisle was taken down to make room for what was, practically, a continuation westward of the Eastern Chapel. The two buildings were thrown into one; and so was constituted what is, now, regarded as the "South Aisle" of the Parish-Church. This western extension is a fine example of the "Perpendicular" Style, which prevailed in the 15th Century; and Mr. Henry Furneaux, having discovered the arms of Bishop Lacy on a hood-mould termination of one of the windows,<sup>(17)</sup> points out that it "proves that part of the Church to have been built during his Episcopate"; that is to say, between 1420 and 1455; "a date fully in agreement with the style of architecture," and an approximate date of great interest; but I cannot accept Mr. Furneaux's statement that "this is the only part of the Church the date of which can be fixed by any other evidence than that of its style"; for I claim to have given equally approximate dates for the commencement of the Norman Nave and for the erection of the Choir, with which latter we are justly entitled to link the completion of the North Tower, which was, manifestly, a contemporaneous work. As I have already pointed out, there is evidence to shew that a space measuring about nine feet in length, of the eastern section was cut off, for the benefit of this western section. The latter is about 48 feet in length and about 26 feet in

width, or  $2\frac{1}{2}$  feet wider than the former. Why was this important addition made? As far as I am aware, there is no record in existence as to the number of parishioners or pilgrims from a distance who were wont to visit the Relicks of the Saint. If the latter were numerous, it might well have been found necessary to make provision, in front of the eastern Chapel, for their accommodation; and this may have been one of the objects in view. But I am persuaded that the main, perhaps the only, object was the provision of an adequate "Parish Church." When Leland visited St. Germans, he tells us that he found there "a Priori of blake chanons, and a paroche Church in the body of the same," and this is the first mention of such rights being enjoyed by the parishioners within the Conventual Church. As I have said they had their Parochial Altar at the east end of the Norman South Aisle; which, though narrow, was of considerable length, and, of course, if the congregation were large, it could overflow through the South Arcade into the Nave without inconvenience; and we must not forget that there was, originally, a south doorway at the west end of this Aisle, looking towards the parish; which doorway, taken down when the Aisle was removed, was built into the west wall of the western extension. Leland's visit occurred just before the Dissolution of the Priory, and we are justified in assuming that what he saw, and described, was the present "South Aisle," which was then in part nearly two centuries old, in part nearly a century; and, certainly, nothing was in existence before Bishop Lacy's time which could possibly have been described as "a paroche Church in the body of the same," with any approach to accuracy. I may add, as an additional argument, in support of my theory, that the south side, taken as a whole, has all the look of a "Parish-Church"; we see its Chancel, its Nave (a little wider than the Chancel),

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and its western Bell-Tower,—one of the original twin Towers of the Norman Church, no doubt, but partly rebuilt and completed in this same 15th Century, and, therefore, at about the time when this part of the building assumed its present form.<sup>(18)</sup>

A few words must be added as to the catastrophe which occurred at the end of the 16th Century, and has left its mark on the Church, sadly marring its beauty. The only record of the event, as far as I have been able to ascertain, is found in Carew's "Survey of Cornwall,"—a contemporaneous record, for he wrote in 1602, just ten years after the date of the disaster. "A great part of the Chauncell," he tells us, "anno 1592, fel suddenly downe upon a Friday, very shortly after publike service was ended, which Heavenly favour, of so little respite, saved many persons' lives, with whom immediately before it had been stuffed, and the devout charges of the well-disposed parishioners quickly repayred the ruine." As I have already observed, Carew used the word "Chauncell" with strict accuracy, not confounding it, as all subsequent writers seem to have done, with the long-abandoned and ruined Choir. The fall took place more than a half-a-century after the Dissolution; and there can be no doubt that, very shortly after the departure of the Canons, the process of adaptation, to meet the changed circumstances of the Church, was taken in hand. A new east wall was built across the west end of the abandoned Choir, very nearly in a line with the east wall of what is, now, the South Aisle, that is (as I believe) the "parochie Church" of Leland's time. In this wall was utilized, as the new East window of the Church (no longer Conventual but parochial), the beautiful East window of the Choir, just as we see it to-day; and a new Chancel was enclosed, consisting of, probably, two of the bays to the west of it. Such, then, was the "Chauncell" in Carew's

time; and such, as far as the area is concerned, is the Chancel still. It is clear that the east wall was not included in the ruin, or the great window would have been smashed to pieces; the ruin was confined to the four eastern bays of the South Arcade, the Clerestory which they supported, and, of course, the roof<sup>(19)</sup>; it did not, as comparatively recent prints shew conclusively, involve any part of the North Arcade,—which, as we have seen, remained intact till about a century ago, when it was taken down and replaced by the present north wall, the Faculty for the change being dated 11 September, 1802. It will be observed that Carew says that “a great part” of the Chancel fell; from which statement it is safe to conclude that the eastern bay of the Arcade did not actually fall, though it must have been dislocated and rendered dangerous, so that it had to be taken down and rebuilt subsequently; and this agrees with his other statement that, just before the fall, it had been “stuffed” with a congregation, consisting of “many persons,” very few of whom would be occupying the Chancel itself; the bulk of them were, doubtless, seated at the east end of the Nave, and would have been crushed there, but for the “little respite” which saved their lives. That this was the case is shewn by the extent of the rebuilding which the fall rendered necessary. What was the cause of the fall? I cannot help thinking, as I have already said, that the additions made on the south side of the Church in the 14th and 15th Centuries interfered, at any rate to some extent, with the stability of the Fabrick. The Norman Aisle was removed in two instalments. There can be no doubt that it corresponded in all respects with the North Aisle, and that the description of the latter by Britton and Bayley, quoted above, may be applied to it with certainty; viz., that it was “divided from the Nave by five short, thick, round

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columns, each connected with a half-pillar opposite to it on the [south] wall by a low surbased arch." Of course, this construction amounted, practically, to a series of flying-buttresses, the removal of which must have weakened the Arcade. For a time, the west wall of the Eastern "Chapel" compensated largely for this loss of support, forming, as it did, a strong abutment against the middle pier of the Arcade. But when the western extension was made in the 15th Century, this wall was swept away, and the Arcade was isolated altogether, being deprived of all support, from end to end. Subsequently, towards the close of the 15th Century, or early in the 16th (as the evidence as to the character of the work adduced by Mr. Henry Furneaux suffices to show), the Nave was re-roofed, and buttresses were built against the wall of the Norman Aisle, which remained unaltered on the north side, as abutments to the "surbased arches," to resist the thrust of the new and heavy roof; but nothing of the sort was done on the south side of the Church; neither, indeed, would it have been possible to do anything. These buttresses appear in the north-west view of the Church given in Grose's "Antiquities." When the ruin came in 1592, the North Arcade stood its ground: it was the weakened South Arcade that gave way; a fact which cannot be ignored. I think, however, that the sturdy and strong Norman piers, though they might have been forced out of the perpendicular by the thrust of the roof, would scarcely have fallen into sudden and utter ruin apart from some other contributing cause. And I am inclined to agree with Whitaker and Dr. Oliver in ascribing the final crash to the weakening of the foundations through "the humidity of the ground." Our Diocesan Registers tell us that in Glasney Collegiate Church, at Penryn, dangerous sinkages, threatening ruin,



occurred more than once, in consequence of the giving way of the foundations, which had been laid in marshy ground. Whitaker tells us that there was a drain at the south-east angle of the Nave, which fell into a sewer of the House at its eastern end. He describes it as "so large and so old that the common people considered it a subterranean road for the Bishop from his Palace [Cotynbeke] to the Church," and he adds that, "several yards higher up in the hill, and nearer to the road from the town, are some springs, which are now [1804] drawn by pipes across the site of the Chancel [*i.e.*, of course, the Choir], and furnish the principal supplies of water to the House." It is clear that the Canons had been careful, for their own sakes, to make the foundations of their fine Church as secure as possible by providing an elaborate and efficient system of drainage; and, no doubt, they kept it in good working order till the day of surrender came. After them the deluge, and no fault of theirs'. The disused Choir was then abandoned to its fate; and, little by little, the branch-drains, neglected and, probably, forgotten, became choked, the pent-up water converted the soil into a marsh, and the strength of the foundations was gradually reduced till, at last, they could no longer support the great weight of the massive superincumbent piers and walls: there was a sinkage; and the South Arcade, which had been weakened, as we have seen, by the withdrawal of all its supports, and which, in consequence, had long had to bear an undue proportion of the weight of the Nave roof, fell, at the particular point where the springy ground was, in hopeless ruin to the ground. It is satisfactory to know that the parishioners were "well-disposed," and rose to the occasion at once. For the fifty years of their sole possession of the Fabrick, they had paid little or no attention to its all-important drainage, ignorant of the consequences

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But, when the day of trial came, their hearts did not fail them, and they "quickly repayred this ruine." They, evidently, did their best, according to their means. The Norman piers were built in masonry, and, therefore, came to pieces when they fell, and could not be re-erected. They could have been re-built, of course, on the model of the piers still standing—the corresponding piers on the north side; but the cost would have been very great, a burden which even the "devout charges" of the "well-disposed" could not bear. It is not likely that any attempt will ever be made to re-build them; and, greatly as we may deplore the loss of so much of the original grandeur of the Church, we must not forget that these strange-looking but substantial piers and arches<sup>(20)</sup> have a special interest of their own as a valuable chapter, if I may so say, in the history of the Church; a record of a great catastrophe and of how the emergency was met. The Church has been, recently, restored, simply as it stands and has stood since it was "repayred" in 1592, thanks to the zeal and earnest labour of its Vicars, and the watchfulness and loving care of Lord and Lady St. Germans, who dwell under its shadow in the antient Priory, its worthy and generous custodians.

## NOTES.

- Page 2. <sup>(1)</sup> The Foundation of the Priory has been attributed to Bishop Leofric, but on no sufficient grounds. It is quite probable that he contemplated the change, which was brought about by his successors; but there is no reason to suppose that he took any steps towards its actual accomplishment.
- Page 3. <sup>(2)</sup> Originally an Abbey-Church, and probably built shortly after the destruction by fire of its predecessor, in August, 1003. It was erected into a Cathedral by Edward the Confessor, who, with his Queen, personally enthroned Leofric therein, as its first Bishop.
- Page 4. <sup>(3)</sup> Mr. James Furneaux, a competent antiquary, tells us (in an interesting Paper which he read before the Exeter Diocesan Architectural Society in 1848) that the lines of the lean-to roofs of both Aisles were then "clearly to be seen on the eastern faces of both Towers."
- Page 5. <sup>(4)</sup> In fact, it was the rule in the greater Churches of this period to extend the Choir by one or more bays, into the Nave. At Romsey Abbey, for instance, by two bays; in Winchester Cathedral by a bay and a half; in Norwich Cathedral by two bays; in St. Alban's Abbey and in Westminster Abbey by three.
- Page 5. <sup>(5)</sup> There was, therefore, no constructional break between the Nave and the Choir. And, indeed, this was the rule in Cornwall, where the Chancel-

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arch is all but unknown in the old Parish-Churches, large and small. There is one in the little Church of Towednack, near St. Ives ; and, here and there, such arches may be found ; but the builders hid them, as it were, making them follow the lines of the roof-timbers so closely that their presence can only be recognized by the difference of material, and there is no real break in the continuity of the roof.

Page 7. (6) The "gallery" referred to was, of course, the Rood-loft.

Page 10. (7) It has been asked what became of the parishioners and their Services while the Nave was being re-built. I can only answer that we shall never know, for nothing has been recorded on the subject. But we may be quite sure that *some* provision was made for them. Probably, the Nave was re-built in two, or more, sections, the parishioners being accommodated for a time in one or other of them. We can only be certain that the Choir was not thrown open to them.

Page 11. (8) It must be remembered that these words "a paroche church" were written by Leland just before the Dissolution, and I have shewn, later on, to what part of the then completed Church they must have applied. There was no such separate "Church" before Bishop Lacy's time.

Page 11. (9) There were, doubtless, several Altars, including that of the Lady-Chapel in the North or Conventual Aisle, all more or less open to the parishioners as devotion inclined them to attend ; but the South Aisle was their own Parochial Church for general purposes, and of right. I may mention here that the Norman Font still remains, and probably in its original position, viz., at the west-end of the South Aisle (or

"parochie church"), and within the area of the narrow Norman Aisle, as shewn in the plan. It had been broken into fragments, which lay on the floor of the north-west Tower till 1840, when the Vicar, the Reverend Tobias Furneaux, restored it.

Page 12. <sup>(10)</sup> Such, for instance, was the Vicarage of Landrake, which Hals, quoted by Davies Gilbert (vol. ii, p. 59), confuses with St. Germans. Whitaker detected this error. In the Taxation of Pope Nicholas IV (1288—1291) "*Ecclesia Sancti Germani*" stands alone, with no mention of a "*Vicaria*": the entire revenues were impropriated by the Prior and Convent, as Rectors. "*Ecclesia de Lanrake*" follows as a distinct Benefice, and under it is entered "*Vicaria ejusdem*." In Bishop Veysey's Return to the Crown for the "*Valor Ecclesiasticus*," made in 1536, there was no "*Vicaria*" at St. German's. The Priory still enjoyed the whole of the revenues. It provided for the cure of souls throughout the Parish, and, of course, for the Parish-services in their Church. The Benefice seems to have become a Donative after the Dissolution; and it was, in fact, a Donative before that, parochially, in the hands of the Prior. These Parochial Donatives came into existence before the time of Edward I. The Legantine Constitutions and the Council of Lyons, apparently, put a stop to such proceedings; and subsequently there was a general insistence that, whenever a Church was appropriated, a Vicar, subject to the Bishop, should be appointed.

Page 14. <sup>(11)</sup> I must not be understood to mean that the Norman Nave was not *included* in the Dedication of 1261, merely because the Bishop would not have made it the subject of a *separate* Dedication. Bishop Bronescombe, on the completion of the new

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Choir and its High Altar, came down to dedicate, as the record says, the whole "Conventual Church."

Page 15. <sup>(13)</sup> It was a very antient Foundation, and several of the Canons of the Mother-House were stationed there, one of whom acted as their Prior. In the Taxation of Pope Nicholas IV reference is made to the two Portions in the Church of St. Gerrans, one of which Portions was the Rector's; the other being described as "Porcio Prioris Sancti Antonii in eadem." The Rectory of St. Anthony, including all its revenues, belonged to Plympton Priory—then, and till its Dissolution in January, 1540. Their numbers, as indeed was the case with our Religious Houses generally, were, doubtless, greatly diminished by the terrible mortality in 1349, commonly called "The Black Death," and so continued to the end. Leland, writing at the time of the Dissolution, tells us that only two Canons were left in this Cell,— "Here of late dayes lay two chanons of Plympton Priory."

Page 21. <sup>(13)</sup> The Lady-Chapel was, undoubtedly, at the East end of the *North Aisle*, its usual position in Norman times, as at Canterbury, for instance, originally. It was not customary to place it at the East end of the Church beyond the Choir till the 13th Century.

Page 23. <sup>(14)</sup> Since the photograph was taken, a Figure of our Blessed Lord, as "The Good Shepherd," has been placed in this niche by the Vicar of the Parish. I may mention, here, that the modern plaster has recently been removed from the walls of the Chapel—a great improvement.

Page 23. <sup>(15)</sup> Lord St. Germans tells me that, quite lately, while the plaster was being removed from the walls, it was discovered that the upper part of

this window is of brick, and dated 1786, which confirms the tradition that it was a poor, square-headed window. The arched head was, of course, added by Lord Eliot when he pieced together the fragments found by him in the ruins of the Choir. It is strange that even so great an authority as the late Mr. George Edmund Street should have been completely taken in by Lord Eliot's skilful adaptation of the said fragments, and regarded the extraordinary arrangement of three windows set in triangular fashion as part of the original construction.

Page 24. <sup>(10)</sup> During the century of its almost separate existence as a Chapel, an external doorway would have been at least convenient, if not actually necessary; and it is very probable that there was such a doorway in its western bay, which must have been demolished when the 15th Century builders, as I have explained above, took down several feet of that bay in favour of their western extension. It is significant that we find a doorway curiously placed under the easternmost of their new windows, in a corresponding situation, but, of course, the new building being wider, a little farther south. This doorway, as we see it now, is of late construction and executed in granite, having probably taken the place of the original re-erected doorway, which may have fallen into decay. It has been a great puzzle to antiquaries, who have been at a loss to imagine of what use it could have been in that particular place; but the difficulty vanishes if we regard it as a traditional feature, retained when the change was made. And the traditional use may have survived for a time, though we can only guess, now, what that use may have been. Was

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it a door of access for those who desired to visit the Relicks of the Patron Saint? A single sedile, of exquisite design and workmanship, remains on the south side of the Altar, near the east wall, and it was always supposed that it was one of three sedilia, two being concealed by a large monument which stood immediately to the west of it. But this monument has been removed, quite recently, to the North-West Tower, and behind it was found, not an extension of the sedile, but, a lofty canopied recess in the wall, spanned with an ogee arch, all of contemporaneous work. It was shockingly mutilated, but enough remained to shew that it was of great beauty, and I am tempted to suggest that it was built for the safe keeping of the silver casket in which the Relicks of St. German were enshrined. I should add that the monument referred to is a fine work by Rysbraeck, in memory of Edward Eliot, Esq., erected by his second wife, Elizabeth, daughter and co-heir of James Craggs the elder. But it was not in harmony with its surroundings, and Lord St. Germans generously allowed it to be removed to its present position.

Page 24. <sup>(17)</sup> These windows are four in number, with varied tracery of good design and execution. It should be observed that the tracery of the westernmost is not "Perpendicular," but reticulated, and of much earlier character, probably by some forty or fifty years, than that of the others. This can only mean, I think, that the western extension was begun at the earlier date, and then suspended for a time; the builders, when the extension was resumed, utilizing the unfinished work of their predecessors, but adopting for their own windows the "Perpendicular" lines in accordance with the taste then prevailing. It



should be remembered that such an extension would, naturally, be commenced at the west end, so as to postpone till the last moment the renoval of the west wall of the eastern section.

Page 26. <sup>(18)</sup> It is difficult, perhaps impossible, to ascertain exactly what was done to this Tower at the time referred to. I am of opinion that it was finished by the Norman builders, for some of the original Norman windows, small and narrow, remain in both the upper stages. From the uppermost stage two of them were removed in the 15th century, and much larger windows, of "Perpendicular" character, substituted on the south and west sides, that is to say, in the direction of the dwellings of the parishioners, to allow the bells to be better heard. The uppermost stage may have been re-built at this time; at any rate it was heightened and the battlemented parapet added.

Page 27. <sup>(19)</sup> "In old drawings of the Church," writes Mr. Henry Furneaux,—he does not tell us where they are to be found, but he writes as if he had seen them,—“there is a break and a step downwards in the ridge line of the roof, not as at present (1871) where the towers end, but further on, apparently where the Norman arches give place to Perpendicular” [the work of 1592], marking, of course, the extent of the great fall. Whitaker refers to this fact—that there was a break in the roof “several yards’ advance up the Nave,” as having been its condition “lately.” The whole roof, however, was shaken and dislocated; and, although it was patched up for a time, it was all removed eventually except (as Grose’s drawing, made in 1787, testifies) the portion between the towers, which having strong abutments was not affected. To this condition

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of the Nave roof may be attributed the gradual thrusting out of the perpendicular of the North Arcade, which rendered its removal necessary.

Page 30. <sup>(20)</sup> The repairers used granite, which no Norman builders ever used, and they utilized for the arches some portions of the ruined work, including an arch of 14th century character, which was, probably, made up of fragments found amidst the ruins of the Choir. Here, again, there is room for nothing better than conjecture.

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I am indebted to Messrs. Frith, of Reigate, and Messrs. Heath, of Plymouth, for permission to reproduce their beautiful photographs.

APPROXIMATE DATES ASSIGNED BY PREBENDARY  
HINGESTON-RANDOLPH TO VARIOUS WORKS  
AND EVENTS CONNECTED WITH ST. GERMANS  
CHURCH AND PRIORY.

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It is certain that a Church with Collegiate Buildings existed on the site of the existing Church and of Port Eliot House from very early times, but no exact date can be assigned for the building of this ancient Church.

- 1161—1184. The Establishment was converted from one of Secular Canons to a Priory of Canons-Regular of the Order of St. Augustine.
- 1184—1190. The building of the Norman Church was begun.
1200. The lower part of both Towers was built, and the Nave and Aisles completed. The South Tower may have been completed at about the same time, or soon after.
1261. The new Choir, and probably the upper part of the North Tower, were completed and dedicated.
- 1270—1350. Little appears to have been done to the Church, but progress was made with the gradual re-building of the Saxon Priory and Cloisters.
1350. The Side Chapel was built, probably for the reception of some relics of St. Germanus, obtained by Sir Nicholas Tamorze from the Abbat and Convent of St. Germain, of Auxerre. This necessitated the removal of the eastern portion of the then existing narrow Norman South Aisle.

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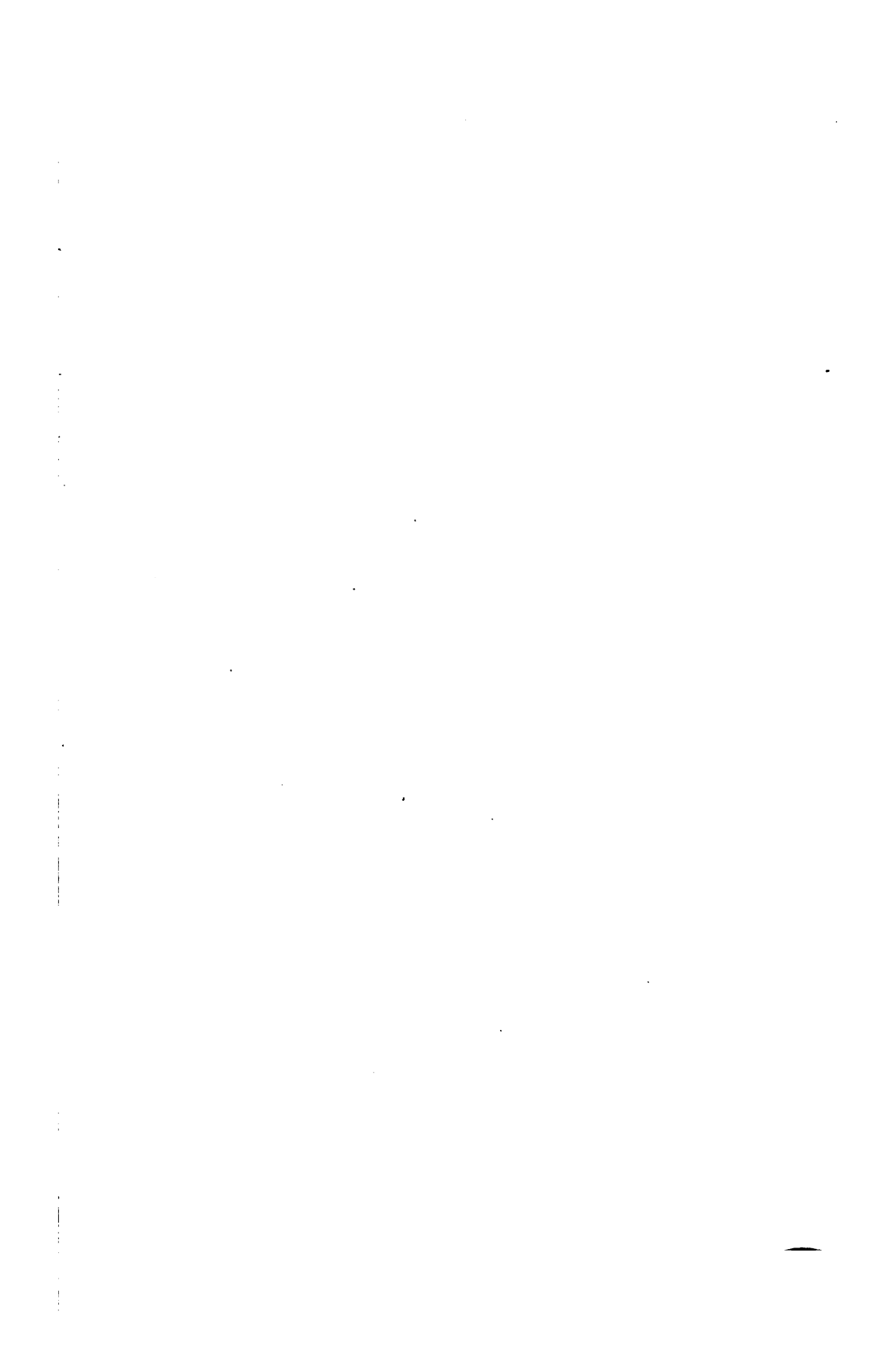
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- 1350—1420. During this period little seems to have been done to the Church. The re-building of the Saxon Cloisters was continued, and probably completed.
- 1420—1455. The Western part of the Norman South Aisle was taken down, and the existing South Aisle built—probably to serve as a Parish-Church, the rest of the building still constituting the Priory-Church.
1500. The Nave was re-roofed, and (if the view of the Church from the North-West in *Grose's Antiquities*, taken in 1787, be trustworthy), buttresses were built to support the wall of the North Aisle.
1539. The Priory was surrendered, on the Dissolution of the Religious Houses.
- 1540—1592. The *Choir* (not the *Chancel*),—which extended for some distance to the eastward of the existing East wall,—was abandoned and separated from the Church, and part of it was allowed to fall into ruin, part being converted into a Brewhouse. The existing East wall was built, the East window from the Choir being inserted where it now is. Mr. Hingeston-Randolph insists very strongly that the eastern portion of the building, which was abandoned at this period, was not the *Chancel*, but the *Choir*, the newly arranged Chancel occupying approximately the site of the present Chancel.
1592. A great part of this Chancel fell down. This catastrophe is attributed by Mr. Hingeston-Randolph partly to the weakening of the building by the removal (1420—1455) of the narrow Norman South Aisle, which had acted as a support to the main South Arcade, and partly to the neglect of the ancient drains, which were on a large scale and carried off the water from certain springs near the east end of the Church; the drains consequently becoming choked, and the water undermining the foundations of the Church.
1600. The part of the Chancel that had fallen in was re-built,—the existing granite monolith piers being

substituted for the Norman piers, which were of masonry, and presumably too much damaged to be re-built. The capitals of these granite piers are carved in imitation of the old Norman piers.

1803. The North Aisle, having become unsafe, was pulled down, and the existing North wall was built. The Port Eliot Pew and a Corridor leading to it were constructed, and necessarily a new roof was put on,—a very plain one, with whitewashed ceiling. The Pew has since been converted into an Organ Chamber, and the Corridor into the Vestry. The roof has been replaced by the existing one.
- 1803—1887. Many minor improvements were made, but nothing of great importance.
- 1887—1897. A thorough restoration was carried out under the superintendence of the late Mr. Piers St. Aubyn, great care being taken to preserve all the old features of the Church, and to make as few changes as possible.





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Feb 20/13  
My dear Bishop  
I am sending  
the little book, in  
which I will propose  
like to have with  
a preface by  
husband. I was  
I fear too brought

